



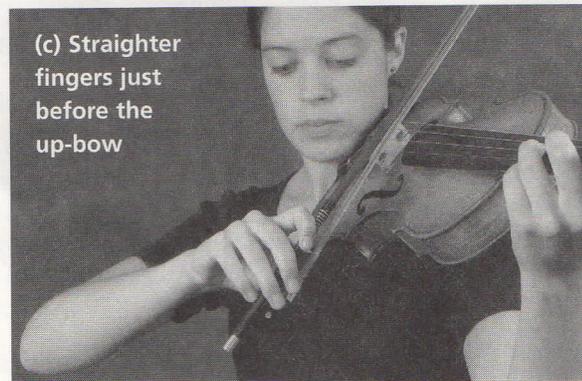
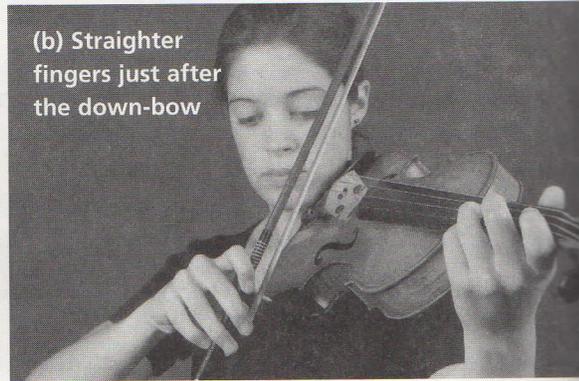
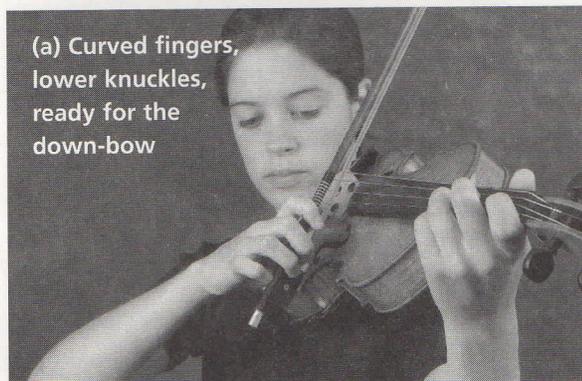
**Collé**

Galamian described this stroke as a ‘pizzicato’ with the bow. Although it is normally a lower-half stroke, regularly playing *collé* in all parts of the bow greatly improves tone production in general.

**One *collé* stroke:**

- 1 Place the bow on the string at about the point-of-balance. Curve the fingers and lower the knuckles (Fig. 29a). ‘Catch’ the string.<sup>1</sup>
- 2 Make the down-bow stroke by straightening the fingers quickly, and at the same time lift the bow off with the arm so that the note rings (Fig. 29b). The single ‘click’ at the beginning of the stroke must not be a scratch: release the pressure as soon as the stroke begins.
- 3 Place the bow back on the string with the fingers straighter and the knuckles higher (Fig. 29c), and ‘catch’ the string.
- 4 Make the up-bow stroke by curving the fingers quickly. Release the pressure as soon as the stroke begins, and lift off with the arm (Fig. 29d).

**Fig. 29**



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**Warm-up exercise**

Play continuous *collés* on one note, lifting the bow off after each stroke.

- Start at the heel. Play each stroke a centimetre higher up the bow than the last, gradually working up the bow to the point. Then work back down to the heel again.
- First play all up-bows, then all down-bows, and then alternate up and down.
- Play on each string, in low, middle and high positions.

$\text{♩} = 50$

Heel... higher... point-of-balance... higher... middle... higher... higher... point...

point... lower... lower... middle... lower... lower... heel...

<sup>1</sup> See Fig. 26, page 36. ‘Catching’ the string is another example of ‘technical timing’ as opposed to ‘musical timing’ (see footnote on page 27).